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PREMET

CREATION
PATOU

ART. G. B. BEAUTÉ

FEUILLETS
DE
L'ELEGANCE FÉMININE
PARIS

ART - GOUT - BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

*publishing monthly the choicest models of the big dressmakers in the exact
shade of their creation, as well as the textile fabrics in vogue*

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*On demand addressed to M. ROUIT, manager of the **Art-Gout-Beauté**
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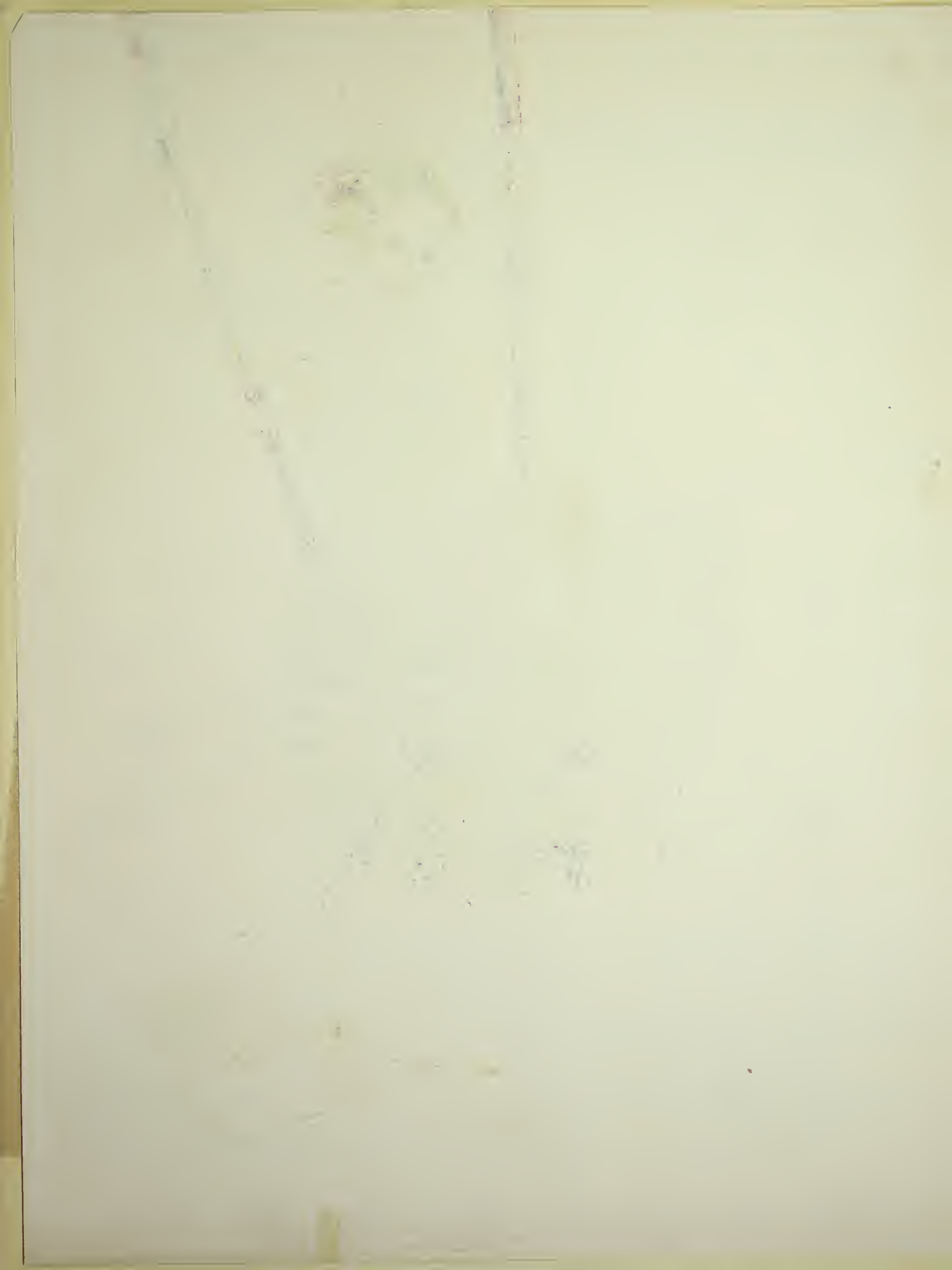


Les
A.G.B.
Tissus

The collection of new silk materials here illustrated for the winter season, is characterised by great technical and artistic skill throughout the processes of manufacture. These materials come from the looms of an important Lyons firm, les Successeurs d'Albert GODDE, BEDIN & C^{ie}, whose goods have had a world-wide reputation for nearly a century.

From left to right we have a Suedine brocade for evening mantles, a "Cambodgien" lamé for dresses and evening mantles, and artificial silk damask, a crepe de Chine with a modern printed pattern, a lining material with Japanese panels printed on it, a printed crepe of Chinese-style ball pattern, a crepe façonné with satin motifs, and finally an example of modern printed crepe "Les Plumes de Coq".





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The Manager.

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Auguste Bonaz

ART. COÛT. BEAUTÉ

FEUILLETS DE L'ÉLÉGANCE FÉMININE

IN THE REALM OF FASHION

As is shown by the sketches of the great dressmakers' creations given in this number, the slender and very narrow line has unmistakably triumphed over all other styles, as it did during the past three seasons. The Parisienne shows constancy in this preference. She



TEHERAN. — An afternoon dress made of "Antinéa" Morocco crepe embroidered in gold and having in front a shaped apron falling in pleats.

(Jean Patou)

CIRO'S. — A "Guernesey" crepe dress for afternoon calls. A slight draping brings the fulness of the skirt to the front.

BAYADÈRE. — This delightful model carried out in "Banjo" crepe de Chine has a slight draping in front with a fringed panel falling from it.

Two models patented by Philippe et Gaston

knows what suits her best, and what sets off her slight and flexible figure, her long and slender lower limbs, the delicate shape of her arms and her graceful free walk. Some dressmakers in the hope of avoiding continual variations on the same theme, have tried to bring in fuller and longer dresses, but if they want to please us, they will have to return to the shapes we like.

The Triumph of the Line

It would be very risky to assert that the fashion has remained unaltered. While the line is almost the same as before, the details and shapes have undergone numerous and varied



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GRILLON. — *A black velvet dress trimmed with tango crepe and gold embroidery.*

TIRADE. — *A "Milbourg" satin crepe afternoon dress; the waistband which is draped and slightly darker in colour, is set off with silver embroideries.*

(Two creations by Martial et Armand)

Furniture by MERCIER FRÈRES
100, Faubourg Saint-Antoine, Paris.



"Cambodian lamé" evening dress trimmed with two sealokin panels.

by the cut of the material ; in another they are added by fur or velvet trimming. As a general rule, they adapt themselves wonderfully to the harmony of the line, which remains very pure and so pretty !.

changes which give them the characteristics of novelty. At first sight these novelties are not easy to distinguish, but the experienced eye can see a charming diversity in these hardly perceptible details. The « godets » introduced in the summer by Madeleine Vionnet are to be found, in various forms, in a good many models. In one case they are formed



*LA PEUR DU FROID. — A brown silk mantle trimmed with fur.
(Jean Patou)*

*A "Mandarin" cloak made of a new wollen material looking like grey velvet on a beige ground ; the collar is of monkey fur.
(Carel)*

Furniture by MERCIER FRÈRES
100, Faubourg Saint-Antoine, Paris.



A "Dédé" crepe blouse trimmed with embroideries.

A blouse of "Fleur de Cygne" Suédine trimmed with black velvet ribbons.

How fulness is concealed

Fulness is made invisible by a clever arrangement of shaped aprons which leave off before

they come to the sides of the dress. The Patou model shown in these pages and called "Téhéran" gives a very good idea of the arrangement. The apron falls loosely over the skirt, and the back of the dress, from the neck to the heels, is in one piece. The same plan is followed with the drapings that bring the waist fulness to the front or side of the dress, and from this point it hangs loosely, following the shape of the leg. This kind of draping is a speciality of Premet who uses it even in his mantles. Sometimes the lower part extends a trifle, in consequence of the fur edging, but as a rule it falls like the skirt, irregular and flexible.



From the Primitive to the Second Empire

While the Parisienne does not like fulness in her day dresses, her taste is different as regards evening wear. She likes not only cunningly draped dresses that show her shape but also reproductions of special styles. The Second Empire ball given at Biarritz in September gave Worth a chance to create some marvellous costumes and has brought this style into favour. This is rather amusing when we find the « Dame aux Camélias » being revived with modern frocks by Redfern. The straight dresses, copied from the Middle Ages, with the waist down to the knees and the bottom of the skirt spreading out on the floor, are admired because they were brought out by a big firm in the Place Vendome, and this is what keeps them alive.

EN PASSANT

The Middle Ages dresses, which look as if their wearers had stepped out of a picture by one of the Primitives or a cathedral stained glass window, are undoubtedly



COTTE DE MAILLE. — A silver lamé evening dress widened with "Fascination" satin panels, which are edged with silver embroidery.

(Philippe et Gaston patented model)

Furniture by MERCIER FRÈRES
100, Faubourg Saint-Antoine, Paris.



Dress and small mantle of black serge or velvet; blouse of beige "Miranda" crepe de Chine which is also used for the lining of the mantle.

A dress-mantle of grey velvet, the bands embroidered with jet; sealskin trimming.

wear any particular style. The new winter toilettes, which are now all out, are of very varied kinds. The slender outline and the draped dress are the most popular without the slightest doubt. Nearly all waists are low and some are very low indeed. Very few are placed

very pretty but are hardly suitable to the lively Parisian type. Moreover, they suit few women and are costumes rather than modern toilettes.

The Reign of Liberty

The fact is that the dressmakers are not making their fair customers



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DERNIÈRE IDÉE. — A georgine crepe dress trimmed with little bows of gold braid; draping over the hips; velvet encolure with panel.

MANDARIN. — An afternoon dress of maize-coloured "Fabiola" Roman crepe over royal blue; relief embroidery on the tunic.

(Two creations by Carel)



A dress of reddish brown laqué lace, with waistcoat and revers to correspond.

A brick-red velvet dress with wide collar and white cuffs of crepe de Chine.

choose what suits her best.

The fancifulness of Fashion

Fur is freely used for trimming tailor-mades and mantles. Sometimes it is let in, in the shape of motifs or cut up into

where Nature intended them to be. A dress has either no collar at all or one that goes up to the ears. Sleeves are made either short or long, the latter being in the majority. Some skirts touch the instep and others come down to the top of the ankle. They measure anything from 48 inches to 120 inches. The prevailing principle is liberty for every woman to



Art - Goût - Beauté

A black velvet cape, the upper part embroidered with steel and coral beads; fox collar and red velvet lining.

A very rich and elegant black velvet mantle, the front being of green velvet embroidered with silver; fox collar and facings.

(Two creations by Worth)

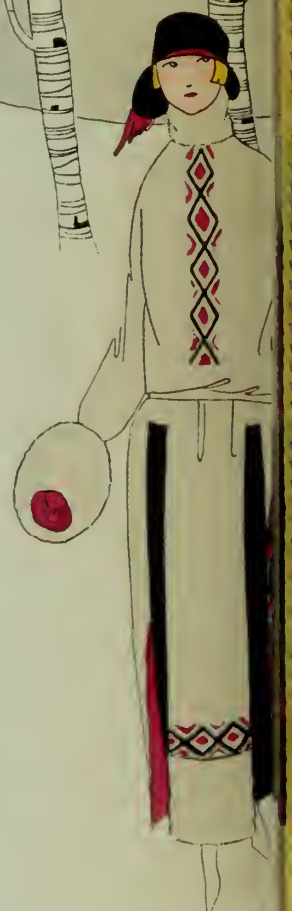
lozenges or squares or
virtually becomes a medium for
seal, shaved lamb, marmot, panther and
greatly to the cost of the dress. It was a very
fur, leaving the coloured parts untouched. Black on monkey
which are often harmonious. A marmot trimming with the white

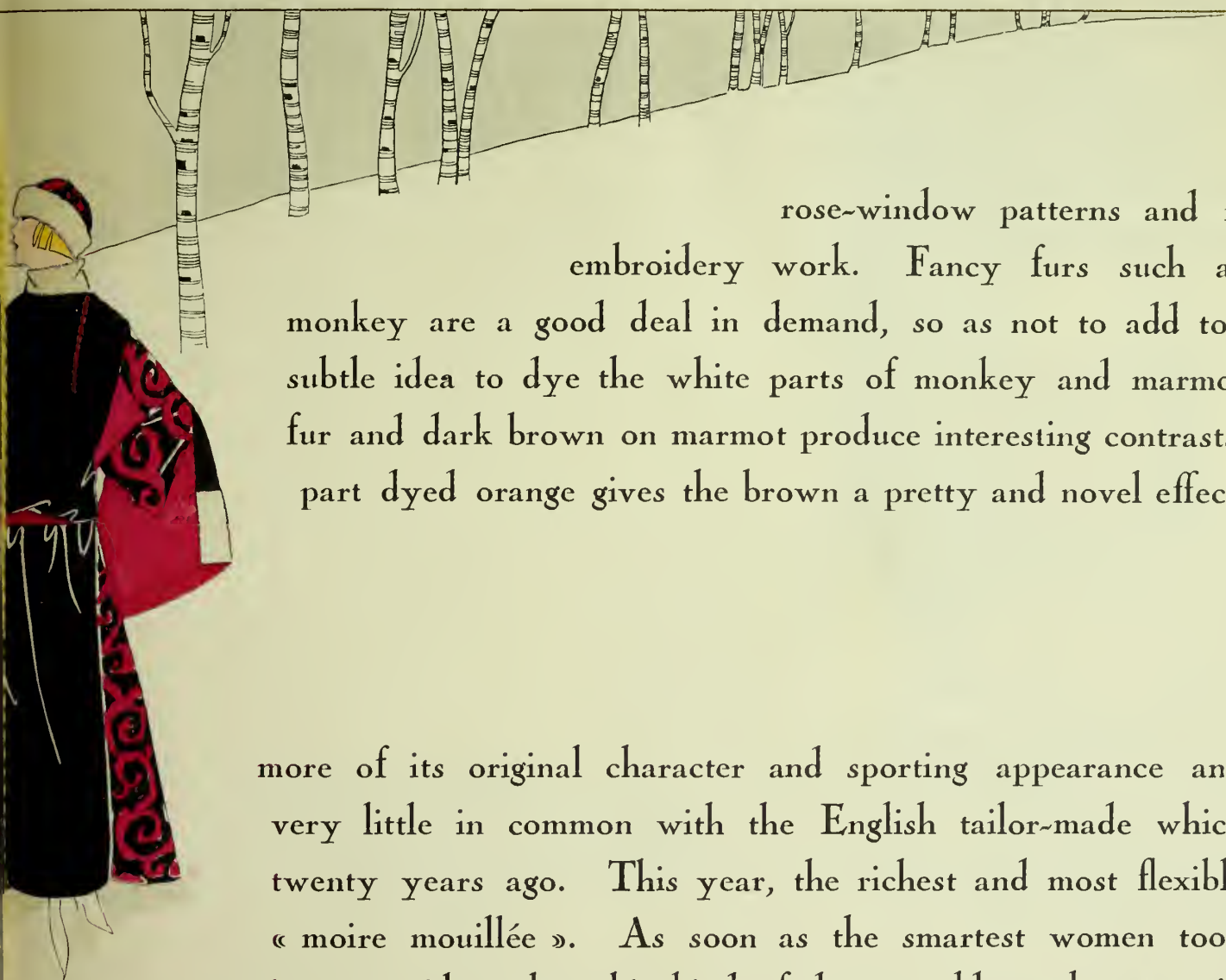
Tailor-made of yesterday and to day

As everyone knows, the tailor-made is losing more and
has become the dress so universally worn nowadays. It has
a London firm introduced to Paris with great success some
materials are being used : silk cashmere, chiffon velvet and
to wearing tailor-mades at tea parties and for making calls,
of its original stiffness, harmonise its cut and give up the
and other heavy materials exclusively employed for tailor-mades for a long time

Variety and Prettiness

It would be a mistake to suppose that tailor-mades are restricted to
of dress materials, we have handsome and showy woollen stuffs of great fin
the real Parisian touch, to add various novelties so as to make it more de





rose-window patterns and its embroidery work. Fancy furs such as monkey are a good deal in demand, so as not to add too subtle idea to dye the white parts of monkey and marmot fur and dark brown on marmot produce interesting contrasts, part dyed orange gives the brown a pretty and novel effect.

more of its original character and sporting appearance and very little in common with the English tailor-made which twenty years ago. This year, the richest and most flexible « moire mouillée ». As soon as the smartest women took it was evident that this kind of dress could not but get rid of simplicity which was suitable for the serges, Scotch tweeds after they were first brought out..

velvets and silks. Thanks to the artistic developments in the manufacture and fancifulness in design which enable us to give this kind of costume easy and more suitable for wear at any hour of the day, and in short to

produce the "Three-piece" which has such a delightful effect when the wearer has removed her jacket or wrap.

NOTA BENE

Charming as the tailor-made is, the woman of quality, the grande dame, is mistaken in preferring it to the really dressy costume, at any rate for weddings. A tailor-made in a church during a marriage ceremony is absurd, and an offence against good taste. The right dress for the right occasion should be every woman's motto.

Art - Gout - Beauté



A fancy tailor-made of beige Suedine silk trimmed with fur.

A black and blue "Fabiola" crepe dress with a broad strip of grey astrachan across the centre.

Experimenta in sleeves

Among all the pretty things included in the winter fashions I must give special mention to the new sleeve invented by Madeleine et Madeleine. It fits close to the shoulder and arm but is widened out at the wrist by a sort of «engageante», of the same material, which makes the hand look smaller and is quite a good idea. All sorts of new conceptions, or revivals of old ones, are applied to sleeves. Some suggest the gay and gallant musketeers of the

Louis XIII period and others the lapels that prevailed in the frivolous Louis XV and Louis XVI periods, and the majestic fulness of the Grand Monarque's time. All these things are of course modernised so as to suit our ideas of taste and of what the appearance of lovely woman should be.

ROSINE.

Drawings by Colette, M. M. Baratin,
Marioton and P. Scavone.



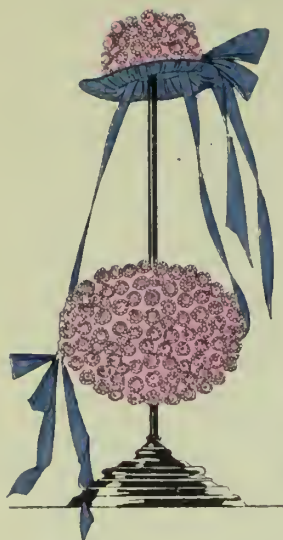
Art - Goût - Beauté

The corsage and tunic are of printed embossed velvet trimmed with a red, silver and blue braid. The close-fitting underskirt is of nigger satin.

(Premet)

Furniture by MERCIER FRÈRES
100, Faubourg Saint-Antoine, Paris.





IMPORTANT LITTLE ESSENTIALS OF FASHIONS

* * *

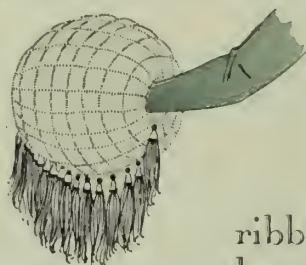
With the coming of November and the first cold snaps, the delicious sensation of warmth given to the fingers by a muff begins to appeal to many women. They are not altogether guided by considerations of personal comfort. They know that a muff lends a finish to a smart winter dress and also helps to accentuate the wearer's personality. This page shows several muffs which are a good deal more original than those usually turned out by furriers.



FLOWER AND RIBBON MUFFS



A muff of this kind, with hat to match, makes a delightfully pretty combination which would put the cold to the rout if the elements allowed themselves to be subjugated by dress. Like the crown of the hat, the muff is made of small pink roses set very close together, and has sky-blue ribbons hanging from the left side. The same ribbon pleated, is put round the and sky blue is very a delicately pretty flimsy-looking as the of bunches of red-ribbon, slightly narrowed by a knot



Another muff as first is made dish-brown in the centre of the same ribbon.



FUR MUFFS

Here is a beaver muff trimmed with two tassels of the same fur. It is intended to be worn with suede gloves having a wide band of beaver round the wrists.





OUR HATS



Nigger chiffon velvet bell shape ; orange and nigger feather fan.

Hat trimmed with skunk fur ; black silk panne crown with beige suedine silk round it.

Three cornered black panne hat trimmed with twisted ribbon and fur.





Another muff, quite round, is set off with concentric circles formed by narrow strips of ermine, and has tassels, made of ermine tails.

The same ingenious arrangement shows itself in the high cuffs of the gloves. One of the models sketched in this page is made of moleskin worked in squares and fringed with long tassels of grey and gold silk.



DIADEMS AND FANS

Headdresses are no longer their hair. they have Deauville by de Brissac, the Marquise de Saint-Sauveur and Madame Henri-Letellier. Among the forms taken by these tion a diadem made of sil pearls, such as is shown with sparkling brilliants of silver foliage or silver veins and dotted with ty article is a large fan with blue and green ena



are coming into fashion again. Women satisfied with the unadorned beauty of From the very outset of the season adopted the diadems brought out at the Duchesse d'Arenberg, the Duchesse Comtesse de Montesquiou-Fézensac, the Henri-Letellier. Among headdresses I may men- ver cloth studded with here; a black satin turban in front; a diadem made « lamé » set off with silver emeralds. Another dain- of peacock feathers, mel on the silver mount.



THE PRETTIEST WAY OF WEARING A WATCH

It may be the result of the waistcoat or the waistband fashion, but smart women are again wearing their watches « en châtelaine ». They do not use the family heirlooms that served this

purpose with our grandmothers. The chain now consists of a coarse-grain black and white ribbon, with white enamel runners, with a white enamel watch to match. I have also seen a ribbon of small beads attached to a watch with an onyx case and a black moire ribbon with a watch that had a circle of brilliants and rubies round the case. The ribbon was finished off with a silk tassel.



FACE-A-MAIN.

EUROPE

END OF 15th CENTURY



COSTUMES FOR CEREMONIAL OCCASIONS, FRENCH STYLE

(The figures are taken from tapestries of the time of Louis XII. King of France).

The fulness of the garments and the nature of the materials used give a heavy but by no means characterless appearance to feminine dress at the end of the fifteenth century. Skirts were worn so long that they dragged on the ground, both in front and behind, and had to be lifted with the hand before the wearer could walk.

Openings in the sleeves were first seen about this time and innumerable fancy effects were obtained in sleeves by the use of ribbons, which were very popular.



LADIES OF THE
FRENCH NOBILITY

FEMININE FASHIONS PAST AND PRESENT

EUROPE

END OF 15th CENTURY

VARIOUS 15th CENTURY HEADDRESSSES



FIFTEENTH AND SIXTEENTH
CENTURY BAGS



SPECIMENS OF FRENCH AND ITALIAN 15th CENTURY SLEEVES





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PARIS





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*Téléphones :
Gutenberg 46-06
Central 94-12
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